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AMERICAN WAX PORTRAITS



MARY MILLER QUINCY
By Robert Ball Hughes

American Wax Portraits

BY
ETHEL STANWOOD BOLTON

With Illustrations



HOUGHTON MIFFLIN COMPANY
BOSTON AND NEW YORK
1929

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W.H.
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ETHEL STANWOOD BOLTON

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PREFACE

THE following pages are the outcome of a talk given before the Massachusetts Society of the Colonial Dames, at the rooms of the Society for the Preservation of New England Antiquities. The latter Society exhibited, under the direction of Dwight M. Prouty, Esq., a most interesting collection of wax portraits, silhouettes, and miniatures, and that exhibition made possible this sketch. My thanks are especially due to Mrs. Barrett Wendell, who encouraged my present undertaking; to Mr. Charles Henry Hart, of Philadelphia, who has given me many facts, and called my attention to such scattered literature as has been written upon the subject; to Mrs. William H. Whitridge and Mrs. Francis T. Redwood, of Baltimore, and to others mentioned in the notes. Especially I would offer my grateful acknowledgments to those who have been so kind as to allow me to copy their treasures for the illustrations.

E. S. B.

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AMERICAN WAX PORTRAITS

AMERICAN WAX PORTRAITS

THE art of modelling in wax is so old that it has come down to us from a past that is beyond history. The ease with which wax can be worked has ensured its use throughout the ages, and its charm is ever the same to all generations. In the dim times of the past the Egyptian often modelled a deity in wax to accompany him on the journey after death, and to comfort his soul. So, too, the Greek made wax gods for his religious rites and wax dolls for his children's play. Later the Romans made wax masks of their ancestors — *imagines* — to be carried in the funeral procession. Only the nobles had the *jus imaginum*, or right to carry these wax impressions. One of these funeral effigies is known to most of us, for it has been copied so many times in plaster, the 'Lille bust' of a young Roman girl. The connection of the idea of the wax figure and religious rite persisted long after Roman time, for in the Middle Ages many wax figures were used as votive offerings in the churches. The old Roman idea in its entirety continued through the time of Elizabeth, so that it was no uncommon thing for a wax image of the dead to be borne among the mourners. The wax form of Queen Elizabeth herself, which was carried, dressed

in state robes, in her funeral train, is still preserved in Westminster Abbey. The habit had not died out in more modern times, for in Queen Anne's reign it had not ceased to be the custom.¹ When at last the Renaissance blossomed over Italy, modelling in wax was one of the arts which bloomed also, for the great sculptors used that medium for many of their masterpieces.

Modelling in wax has always been done for one of two reasons, either as a means to an end or as an end in itself. During the Renaissance, doubtless, wax was used for both reasons, but more often as a means to an end. The bronze medallions of Pisano owe their delicacy to the fact that they were first modelled in wax. In addition to the work done by the medallists, cameo-cutters, and modellers of coins, even sculptors themselves used wax first, as a means of developing an idea. Wax is most subtly and exquisitely responsive, for every minutest touch can be recorded upon it, and the touch once made is immortalized as long as the wax survives.

¹ 'On Wednesday last Mrs. Goldsmith, the famous Woman for Waxwork, brought to Westminster Abbey the effigies of that celebrated Beauty the late Duchess of Richmond, which is said to be the richest Figure that ever was set up in King Henry's Chapel. The effigies of his late majesty, King William III, of Glorious Memory, is curiously done in Wax to the Life, Richly Drest in Coronation Robes.' (Ashton: *Social Life in the Reign of Queen Anne*. 1, 83.)

Waxes are so frail, are so subject to the action of heat and cold, that not many of the earlier groups and portraits have come down to us intact. The late Viscount Harcourt, in England, made a large collection. They might be roughly grouped in three classes, statuettes, allegorical subjects, and portraits in relief. The first class, statuettes, has less interest for us here in America, since we have done nothing of this nature and so have no means of comparing our work with theirs. The second class, allegorical figures in relief, has many examples in England. The greatest artist in this kind of work was Flaxman, many of whose subjects were afterwards translated into pottery by Wedgwood for his jasper ware. Flaxman also made many portraits which were put to the same use and some in colored wax which were framed and not so used. He had worked in wax from childhood and, like Ball Hughes later, he never abandoned the art.

It is the third class, portraits, with which this sketch is mostly concerned. The earliest English portrait known is a beautiful one of King James I, which was done by Alessandro Abondio, the younger, an Italian who flourished between 1550 and 1650. Another sixteenth-century wax portrait modeller was Leone Leoni, who left us a portrait bust of his friend, Michael Angelo.

In France the oldest and most interesting wax portraits are those by François Clouet, which are now preserved in the Cluny Museum. Following him came Guillaume Dupré and Antoine Benoits. The latter was then the best exponent of an art which had attained such importance that during the time of Louis XIV he was appointed *unique sculpteur en cire couleur* to the French king. The Boston Art Museum has two portraits in colored wax of the Stuart Period, which are beautifully executed. Unfortunately neither the artist nor the subjects are known.

From the time of Abondio till the close of the eighteenth century the modelling of relief groups and portraits had great vogue throughout Europe. These waxes are of many kinds, as each man seems to have been his own arbiter in method and coloring. Giorgio Vasari, the chronicler of Italian painters, writes of the mediæval method of preparing the wax for use: 'To render softer, a little animal fat and turpentine and black pitch are put into the wax, and of these ingredients it is the fat that makes it more supple, the turpentine adds tenacity, and the pitch gives it a black color and consistency, so that after it has been worked and left to stand it will become hard.' He says that colors can be ground, sifted, and mixed with wax when made as liquid as possible.

White wax can be made with white lead, 'nor shall I conceal that modern artists have discovered the method of working in all sorts of colors, so that in taking portraits from life, in half relief, they make the flesh tints, the hair, and all so lifelike that these figures lack nothing but speech.'¹

Many portraits were done, as Flaxman's allegorical figures were, in white wax. But white was not always used, for there is in Viscount Harcourt's collection a beautifully modelled one of William Pitt in pink, done by Peter Rouw. This same Peter Rouw was the best of the English artists, with the possible exception of S. Percy. Others of this same period were G. G. Adams and R. G. Lucas. Lucas dispensed with the glass or slate background which had been common at an earlier date and used colored wax instead. He also made his portraits larger than the others. These four men ended the brilliant period of the art in England; those who came after in the Victorian Era, while they modelled with simplicity and considerable feeling for beauty, yet lacked absolute mastery of the method.

During the best period of this art in England, two American women were doing their share to make it notable; and it is a great pleasure to feel that wax

¹ Teall: 'Wax Portraiture'; in *American House and Garden Magazine*, August, 1913.

portraiture in America had so striking a personality connected with its early history as that of Patience Lovell Wright, our second American artist, a sculptor in wax.

Patience Lovell, the more brilliant sister, was born in 1725, just five years after the birth of our first American artist, James Claypoole, 'face painter,' in Philadelphia. She lived at Bordentown, New Jersey, with her Quaker parents, and there, in 1748, she married Joseph Wright. She had in early life modelled in putty, dough, or any other pliable material that she could find. So when she was left a widow in 1769, with three children to support, she began to model portrait heads in wax. Her talent is the more remarkable because she had never had the opportunity to see sculptured art at all, nor were her Quaker surroundings such as to entice her into those fields. Her likenesses were so clever that her fame soon spread beyond her own locality. In 1772, she and her children went to London. Perhaps the destruction of her collection of waxes may have induced her to make the adventure. The 'Boston News Letter' for June 20, 1771, describes the misfortune which befell her:

'*New York, June 10.* On Monday evening about eight o'clock, a fire was discovered in the House of Mrs. Wright, the ingenious artist in Wax Work, and



GEORGE WASHINGTON
By Patience Wright
The Harte portrait

proprietor of the Figures so nearly resembling the life, which have for some time past been exhibited in this City to general satisfaction. The accident happened when Mrs. Wright was abroad, and only children at home, and was occasioned by one of them accidentally setting fire to a curtain enclosing some of the Figures, which soon communicated to the cloaths, and the wax of which they were composed. The neighbors immediately assembled, and gave all possible assistance in removing and preserving the household goods. The fire engines played into the House and soon extinguished the flames. But tho. most of the Wax-work was destroyed, amounting to several hundred pounds, yet she was so fortunate as to save the curious Piece of the Rev. John Whitefield, the Pennsylvania Farmer, and some others.'

Gillies, in his 'Memoir of George Whitefield,' says that she possessed an 'uncommon genius for wax work.' He also says that she took much of her work to England. Among other portraits she had 'a wax image of Mr. Whitefield dressed in his own wig, band, etc., so like the original that all who have seen it have in the strongest terms expressed their approbation.' Her skill was so great that Horace Walpole wrote that 'Lady Aylesbury literally spoke to a waxen figure of a housemaid in the room.' Mrs. Wright made many of her models life-size and in the

round. The English periodicals gave her high praise, and called her the 'Promethean modeller.' One of them adds: 'Her likenesses of the king, queen, Lords Chatham and Temple, Messrs. Barré, Wilkes, and others, attracted universal admiration. Her natural abilities are surpassing, and had a liberal and extensive education been added to her innate qualities she would have been a prodigy. She has an eye of that quick and brilliant water that it penetrates and darts through the person it looms on, and practice has made her so capable of distinguishing the character and disposition of her visitors that she is very rarely mistaken, even in a minute point of manners; much more so in the general cast of character.' Nor was she lacking in appreciation in America, for the 'Columbian Muse,' in 1794, sang her praises in sounding verse:

'Two kindred arts the swelling statue heave,
Wake the dead wax, and teach the stone to live.
While the bold chisel claims the rugged strife,
To rouse the Sceptered marble into life;
While Latian shrines their figur's patriots boast,
And gods and heroes crowd each orient coast;
See Wrights fair hands the live her fire control,
In waxen forms she breaths the impassioned soul;
The pencill'd tint o'er moulded substance glows,
And diff'rent pow'rs th' unrivall'd art compose.' ¹

We are told that she did most of her modelling with

¹ *Columbian Muse*, Philadelphia, 1794.

her thumb and forefinger. She also had a curious way at times of modelling hair or rather a wig. She indicated the curls by round indentations, so that the wax is pock-marked. This is very well seen in her wax of Benjamin Franklin. To an Englishman, her full-length portrait of Lord Chatham would be the most interesting example of her work. It found a place in Westminster Abbey after his death, and represents him standing in his official robes.

When the Revolution broke out, Mrs. Wright, being a hot-headed rebel who could not easily hold her tongue, was not as popular in high circles as before. She continued, however, to live in England, although 'with a full purpose of mind' to settle her affairs and return to America. Perhaps the most interesting portrait, to Americans, is her General Washington in white wax.¹ It has not the authority of a life portrait, for it was said to have been done from her son Joseph's clay bust, which was sent to her in England. The mystery is, that she has modelled, from another's work, a portrait which was said to surpass the original both in workmanship and in the conception of the character of the man.

Joseph Wright, appointed first engraver and die-

¹ The profile of Washington is nine and one half inches high, six inches wide, modelled in high relief of white wax, now yellow. It is owned by heirs of the late R. H. Harte, M.D., of Philadelphia.

sinker of the Mint, was apparently very pleasing to our first President, who sat to him for a three-quarter-length portrait, and also allowed him to attempt to make a plaster cast of his face. This cast, so the story runs, was quite irretrievably broken in being taken from the skin, but nothing daunted, Joseph Wright later made a clay bust of Washington. It was this bust which Wright sent abroad to his mother, from which, tradition says, she made her wax relief.

A letter from General Washington, which can be seen in the British Museum,¹ somewhat confirms the traditional idea that Mrs. Wright did make her bas-relief from her son's bust. The second paragraph begins with an 'if,' and we can merely speculate as to whether the bust ever did reach her — and whether, if it did not, she did not use the work of some one else as a basis for her famous relief.

Mount Vernon Jany 30th 1785

Madam,

By what means it came to pass, I shall not undertake to devise; but the fact is, that your letter of the 8th of December 1783, never got to my hands until the 12th of the same month in the year following — This will account for my not having acknowledged the receipt of it sooner — and for not thanking you,

¹ Mr. E. Alfred Jones, in *Art in America*, for December, 1921.



GEORGE WASHINGTON
By Joseph Wright

as I now do, before, for the many flattering expressions contained in it. —

If the Bust which your Son has modelled of me, should reach your hands, and afford your celebrated Genii any employment, that can amuse M^{rs} Wright, it must be an honor done me, — and if your inclination to return to this Country should overcome other considerations, you will, no doubt meet a welcome reception from your numerous friends: among whom, I should be proud to see a person so universally celebrated; & on whom, nature has bestowed such rare & uncommon gifts. —

I am — Madam,
Y^r Most Obed. & very
H^{ble} Servant
G^o Washington

M^{rs} Wright

Joseph Wright also made a bas-relief of Washington, and one has only to glance from one of these reliefs to the other, to be conscious of an ever-increasing wonder as to how the traditional story of Patience Wright's medallion ever grew up to such proportions. And one wonders more why Mrs. Wright's portrait is so much nearer the Stuart portraits than her son's were. Perhaps an explanation may be that in Mrs. Wright's he is represented, as Houdon modelled him, before he lost his teeth; and Joseph Wright may have

made his portrait, as the bust in Christ Church, Boston, is done, without his teeth, so that his face has a concave rather than a convex outline.

Let us turn to Joseph Wright's medallions, for there is more than one of them. These show Washington facing to the right, with a laurel wreath about his loosely flowing hair, which is tied with a ribbon behind. The face is so on a straight line as to be almost concave in profile, very different from the convex outline of his mother's modelling. The medallion was made apparently in accordance with a resolution of Congress to have an equestrian statue, 'the General to be represented in a Roman dress, holding a truncheon in his right hand, and his head encircled with a laurel wreath.' This medallion was made in 1784, and the best copy that has come to my notice is owned by Mr. Benjamin R. Smith, of Philadelphia. Some time ago another head of Washington was sold at auction in New York. It was in a rather bad condition, as the background was quite badly cracked, and there was a crack also through the forehead and hair. In the catalogue this was attributed to *Miss Patience Wright*, the mother of Joseph Wright, although underneath the name 'J. Wright 1792' is clearly to be seen! It is the same size as Mr. Smith's portrait, five by six inches, and is a typical Joseph Wright portrait, laurel wreath, concave outline, flowing hair

and all. It cannot be the mother's work, for she had unfortunately died in London in 1786, six years before the wax was made. It is quite evident that Joseph Wright made these waxes, perhaps many times between 1784, the date of the first we know about, and 1792, when this of Mr. Smith's was done.

There is a wax medallion in Baltimore, owned by Mrs. Whitridge, which is from the reverse of the Joseph Wright portraits. This is much larger in size, being fifteen by thirteen inches. Its definition is not at all clear, and the ribbon loops and ends take the place of the flowing hair behind. The outer edges are strangely sharp as if the portrait were made from a mould with no finishing touches. It lacks character; in fact the eye is not modelled at all. It was bought in New York, but its further history is unknown.

Let us now turn from Joseph Wright's conception of Washington to his mother's so much more virile idea. It is hard to believe any of the traditional story of Joseph Wright's bust, unless it differed very materially from his relief. Mrs. Wright's bas-relief accords far better with the profile of the Houdon statue of Washington and the dress is almost identical. This is not an impossible proposition, for Houdon exhibited a bust in the Salon in 1786. It had been modelled in 1785, a year before Mrs. Wright's death. Except for one button, the uniform resembles the

Houdon statue, though there again we encounter trouble. The hair in the Houdon statue is free in treatment, but Joseph Wright's relief, and all the Stuart portraits, show hair growing before the ear, entirely lacking in Mrs. Wright's modelling. The supposition is not without possibility that Mrs. Wright used the Houdon bust instead of her son's in making the wax of Washington. She wrote in 1785, to 'Mr. Jefferson in Paris,' and told him that 'to shame the English King, I would go to any trouble or expense. To add my mite to the stock of honour due to Adams, Jefferson and others, to send to America, I will, if it is thought proper to pay my expense of travelling to Paris, come myself and model the likeness of Mr. Jefferson; and at the same time see the picture, and if possible by this painting¹ which is said to be so like him, make a likeness of the General.'

I think that no one knows whether Mrs. Wright went to Paris or not, but it is entirely possible that she did, saw there Houdon's bust, and modelled her wax from it. It is the only explanation that at all explains the result which we know as the late Dr. Richard Harte's portrait. In the Harte portrait the General has a strange roll of fat under the ear, which

¹ Joseph Wright's portrait of General Washington for Count de Salms.



George Washington Esq;
President of the United States

by D. Bowen

1783

MASONIC PORTRAIT OF WASHINGTON
By Daniel Bowen, after Patience Wright
with the inscription on the back

is visible more or less distinctly in each one of the other examples.

A second wax, like that of Patience Wright, is in Baltimore. The definition of this portrait is a little less sharp in every way. The fat under the ear is less prominent, the nose is blunter. The head is more conical in shape, and the hair grows lower on the forehead. In some ways it is a much pleasanter example than the Harte portrait, for in this the President looks much younger and happier. The face almost smiles, and the eyes look up, alertly, instead of looking down, and are not so deeply sunken. The accessories are identical. The history of this bust is very well known. The relief is nine and three eighths inches high, and is of beeswax of a beautiful ivory tint. It was first owned by a Mr. Richardson Stuart, who was a commissary in Washington's army. Mr. Stuart lived at the corner of Lexington Street and Crooked Lane in Baltimore, and was well remembered by Miss Ann C. Perine, to whose father David M. Perine, Mr. Stuart gave the bust. It is now in the possession of Miss Perine's nephew, Mr. Washington Perine, of Baltimore.

A third portrait of this series is in Philadelphia owned by Miss Letitia A. Humphreys. It is in some sense a combination of the first two, being of an older-looking man, like the first, and less sharp, like the

second. The hair grows higher than the Perine portrait, and the forehead is deeply lined. The roll of fat is only indicated, and the nose is sharper in outline, like the Harte portrait. The eye has been injured, but is evidently deeply sunken. This portrait is mounted on a blue background, and over it is an open eye with rays, 'showing,' the owner says, 'that General Washington belonged to the Masonic order.'

Just here, however, one has to pause, because an unidentified man named Bowen appears upon the scene. On the back of Miss Humphreys's portrait appears this legend:

George Washington Esq^r
President of the United States
by M^r Bowen
Jan^y 23^d 1794

At that time Patience Wright had been dead eight years. We find, again, advertised in a catalogue of a sale in New York a somewhat similar portrait of extremely poor definition, attributed to Joseph Wright. The catalogue in very scholarly fashion tells of the life and works of the two Wrights, and adds the history of this portrait which involves one 'Daniel Bowen, an unidentified party.' The medallion is the same size approximately as the other portraits just discussed, eight and one half by five and one half

inches, with the same accessories in general. It differs in that the queue is longer and the ruffled shirt-front not quite so ruffled. The General is also thinner through his chest than the three that we know were by Patience Wright, and this is also true in some measure of Miss Humphreys's wax. This last portrait was sold to William Goddard, the owner of the first printing press in Providence, Rhode Island, and sent by him to Colonel Jeremiah Olney. One of the documents accompanying this portrait reads:

Mr. William Goddard
Bot of Daniel Bowen
A Likeness of the President of the
United States in Wax. Lawful M
£ 3:0:0
Rec^d Payment
Danl. Bowen.

There are other documents confirming this sale in 1793. This wax and Miss Humphreys's are almost identical, though this is a year earlier in date. The Olney portrait is not nearly so good as Miss Humphreys's, though it is much like it. The outline of the profile is much less definite, and the whole wax is vaguer in detail. Mr. Bowen apparently was known to President Washington, for in 1789 this entry appears:¹

¹ *Pennsylvania Magazine*, vol. 10, p. 44.

‘*New York* September 19, Monday evening last (September 14), the President of the United States, his lady and family, and several other persons of distinction, were pleased to honor Mr. Bowen’s exhibition of wax-work, with their Company, at No. 74, Water-Street, and appeared exceedingly well pleased, with the late improvements made by the Proprietor.’ (Pennsylvania Packet, September 24.)

This Daniel Bowen was born in 1766, and by 1789 had established himself in New York as proprietor of the New York Museum. There is no way of knowing whether Mr. Bowen ever painted or in any way made the President’s likeness from life, but he was closely associated with at least two men who had painted Washington from life. One of these was Edward Savage,¹ who painted one picture of Washington and his family, and made many copies in mezzotint. Savage left Philadelphia in 1795, and joined Daniel Bowen at his Museum in New York. Both of them finally went to Boston where later Bowen joined William M. S. Doyle in his Museum at the ‘Head of the Mall.’ They were burned out twice, but at least part of their collections was saved. Among other things was the painting by Robert Edge Pine, who began the painting ‘The Congress Voting Independ-

¹ See ‘Edward Savage’s Portraits of Washington,’ by Mantle Fielding; in *Pennsylvania Magazine*, vol. 48, p. 196.



LEVI HOLLINGSWORTH
By Rauschner

ence' in 1785. His likeness of Washington 'is feeble and unsatisfactory,' and he died before completing the picture. It was finished by Edward Savage, and was sold to Daniel Bowen after 1794. This collection was sold to the New England Museum in 1825, and in 1840 to Mr. Moses Kimball for the Boston Museum.

In Felt's 'Annals of Salem,' under the year 1791 appears this paragraph:

WAX IMAGES

Mr. Bowen's likenesses of General Washington and lady and others from the Boston Museum begin to be shown at the Assembly Rooms.

Admission for each adult 1/6.¹

So that we know that he had some form of likeness in wax of our First President.

There are other profiles like these described. One was owned by the family of 'the late George Homer, Esq., of Boston (1861), and had been in his family upwards of sixty years.' 'The nose is *Roman* in form, the attitude quite *erect*, and the forehead, perhaps, rather more *elevated* than has sometimes been seen.' He goes on to say that 'the attitude, with the nose' decided in form, are like those 'in one by Wright highly valued by Mr. Bushrod Washington.'²

¹ Felt: *Annals of Salem*, vol. II, p. 90.

² *Pennsylvania Magazine*, vol. 29, pp. 9 and 10.

There was also another portrait of Washington in Boston, for the inventory of the estate of Mrs. Dorothy (Quincy) (Hancock) Scott in 1830 lists:

Washington Wax 1 \$¹

Add to these, that the Pennsylvania Historical Society has a broken relief in wax; Mr. William Jay, of New York, has one which he inherited from John Jay, and Mrs. J. West Roosevelt has another. She says that the modelling of hers makes Washington look much younger, especially around the ear and throat. This according to most authorities is by Patience Wright and not by Daniel Bowen. The expression of the mouth is less hard. Mr. Charles H. Munn, of New York, has a smaller example which he bought. It is horribly evident that these bas-reliefs are found, except perhaps for the Perine example, just where Daniel Bowen lived and worked, for it seems to be true that he came from Philadelphia. He certainly died there in 1856, at the age of ninety-six. And so we come to the belief that probably all the waxes which have hitherto been called by Patience Wright, except Dr. Harte's, Mr. Perine's, and Mrs. Roosevelt's, are really clever copies by Daniel Bowen, either with a mould, or more prob-

¹ Suffolk Probate, 128:127.

ably, taking into account the fact that no two are alike, modelling each one from an original, as Stuart used his Athenæum portrait. Portraits of Washington were of course much prized, and in those days not easily come by, and these waxes would be a very easy way of earning money for the man who was clever enough to make them. Patience Wright died too early to have been their maker; she was too far away, and with too many subjects in London clamoring to sit to her for duplication to have been an object.

There is one thing at least that can be offered as a distinguishing mark between the Wright and Bowen medallions. In the stars on the epaulets the Wright medallions have crosses, while the Bowen examples have a hollowed square. Mr. A. J. Wall has written an exhaustive treatise on the two in the New York Historical Society Bulletin. Even though Daniel Bowen made money from all these medallions, Mrs. Wright's genius designed the original and to her should go the glory.

Patience Wright died in London, March 25, 1786, leaving one daughter, Phœbe, in England, married to John Hoppner, the famous artist; a son, Joseph, in America, who won fame and name for himself as a painter and as the designer of our first coins; and a daughter, Elizabeth, wife of Ebenezer Platt, who had

some of her mother's cleverness in modelling in wax.¹

Patience Wright's sister, Rachel Wells, had some fame in America as a modeller in wax. Her only known work was a full-length figure of the Reverend George Whitefield. Gillies's 'Memoirs of the Life of the Reverend George Whitefield, M.A.', printed in London in 1774, gives us our only description of this work. He says that 'Mrs. Rachel Wells of Philadelphia, famous in America for her ingenious performances in wax-work, made a wax image of Mr. Whitefield as large as life, properly dressed, before Mr. Whitefield died; and (from her regard to the memory of that great and good man) soon after his death, carried it, at her expense to Georgia (upwards of nine hundred miles) and made a present of it to Bethesda College. The likeness is said to be so striking that it astonishes all who have seen it.' The College burned soon after and this work of Rachel Wells's perished too. Of Rachel Wells's other work nothing seems now to be known.

This is not true of the work of Joseph Wright, who, like his mother, is now more noted for his portraits of Washington than for anything else.

As we turn from Patience Wright and her brilliant

¹ See 'Patience Wright, Modeller in Wax'; by Charles Henry Hart, in *The Connoisseur*, vol. xix, p. 18.



HANNAH PASCHALL HOLLINGSWORTH
By Rauschner

career, we feel a little as if we had left dry land to wander across a fog-blown, marshy stretch, wondering, while a little fear creeps into the back of our mind, whether or no we are on safe ground, and whether we are going toward home. The information about our latter-day artists is so vague that with a single exception we hesitate to make very definite statements. The drop from the clever artists of the late eighteenth century to those of the early nineteenth is somewhat sharp. What Mrs. Wright did by genius and her clear white wax and modelled shadows, they tried to do with less skill and by calling in color to carry them over their difficulty in modelling. They had skill in outline, and doubtless their profiles were accurate and lifelike, but their modelling shows rather the skill of the craftsman than the genius of the artist. Their work was often done in lower relief than Mrs. Wright's, and shows less skill in the modelling of the facial muscles. Nevertheless the portraits are fascinating, and call back for us a time that is gone. The ladies are all so genteel in their dotted muslin gowns, their hair done up with combs, or covered with queer mobcaps. And each lady has some favorite ring or brooch in facsimile upon her finger or in her dress. Curls are there in infinite variety, coyly hanging before the ear or more obviously upon the forehead. The gentlemen, too, are

bedight in their best, with their black or brown coat and stock. Some wore frills and some wore neck-cloths with long ends. On the projecting end of one can still be seen the finger or thumb print of the modeller. They are very attractive.

One man, who seems to have wandered all over the eastern side of our country in the early years of the nineteenth century, was John Christian Rauschner. Dr. Schmitt, of the Städischer Gallerie of Frankfurt, Germany, writes that Johann Christoph Rauschner was born in Frankfurt, Germany, in 1760, the youngest son of Christian Benjamin Rauschner, who was a 'Modelleur, Stuccateur and Bossirer' in that city. Johann is known to have followed the same trade as his father. He is mentioned in two books, 'Hüsgen, Artistisches Magazin, 1790,' and 'Gwinner, Kunst and Künstler in Frankfurt a/ Main.' Mr. Schmitt also writes that his death does not appear there. Apparently America changed his name to John Christian. He wandered all up and down the coast, for he can be traced by his waxes. He was in Salem and Beverly in 1809, in Boston in 1810, but he was also in Plymouth and West Brookfield, Massachusetts; Hartford, Connecticut; New York, Albany, Manlius and Kip's Bay, New York; Amwell and Mount Holly, New Jersey; Philadelphia; Dover, Delaware; Bladensburg, Maryland;

and in Virginia. Mr. Felt, in his 'Annals of Salem,' has a paragraph marked 'Wax Portraits,' in which he says: '1809, J. C. Rauschner forms these in Salem. Such talent has received but little favor, because other modes accomplish its object with greater convenience and satisfaction.' Without calling Mr. Felt's accuracy into question, we should yet doubt whether he was entirely right, as the Essex Institute contains at least nine of his wax miniature portraits. One of particular interest is a family group, mounted as usual on glass painted a light seal brown on the outer surface. Inside the oval frame are mounted the five members of the Lang family, the father, Nathaniel Lang, at the top, and with his wife and three children forming an oval of portraits. 'Lang 1810' is painted in the centre in a German-like script. The wax of Rauschner's portraits is colored all the way through, according to the mediæval receipt, and only the small parts, like the eyes, eyebrows, and slight shadows, are painted in. The fact that the color was continuous throughout is very visible in the wax of the Reverend Thomas Barnard, of the North Church, Salem, which in the Essex Institute copy is broken at the neck, so that the composition of the wax can be seen. This portrait of the Reverend Thomas Barnard brings up a very interesting matter, for in Salem there are two of him exactly alike. Rauschner

boarded while he was in Salem with the family of Daniel Dutch. Deputy Sheriff Dutch was a picturesque character who went about as long as he lived in small-clothes, probably the last man to wear them in Salem. Rauschner modelled portraits of the whole family, perhaps to eke out his board, if what Felt says of his popularity was true. The one of Mrs. Dutch is still preserved in Portland; but more interesting than the portrait itself is a mould of it which is in Concord, and which explains the method of duplication of Dr. Barnard's portrait. This mould is four and a half inches high by two and three quarters wide, covered on the inside with a brownish yellow paint. It appears to be made of plaster of Paris. Within is an intaglio of the lady, with her fine features, double chin, and cap. The folds of her muslin short-sleeved dress are quite visible. After the wax had been pressed into the mould color by color and removed, the modeller then added the little touches of lace, of flower, of comb, ring, and jewelled ornament. Mrs. Dutch was Lucy Lord, of Ipswich, who married first Aaron Staniford, and later Daniel Dutch. All the portraits but the one of Mrs. Dutch were melted in a slight fire in the Dutch house. Neither portrait of the Salem dames had jewelled combs or brooches, but Mrs. Dutch's cap was garnished with real lace and Mrs. Lang had a real lace guimpe.



REV. ASA EATON, S.T.D.
By Rauschner

So it seems that Rauschner at least used a mechanical means to furnish duplicates of such of his work as was likely to be in demand, as in the case of Dr. Barnard, whose portrait admiring parishioners would wish to buy. Perhaps in some fortunate time a *cache* of Rauschner's moulds may be discovered as Edouart's duplicate silhouettes were found, and then we may see many whose original waxes have yielded to time.

Mrs. John Pierce, who was Mary Bates, of Boston, wears in her wax image a semblance of a brooch and ring which her descendants own and cherish to this day. The use of seed pearls was very common through all the later history of the art. Perhaps the best examples are in the Boston Art Museum, where the wax of Mrs. Johann Christian Gottlieb Graupner fairly shines with them. And 'Our Lady of the Ruff,' also in the Museum, and of a much earlier date, is equally resplendent.

The portraits by Rauschner which are here illustrated are both interesting examples of his work. The Reverend Asa Eaton, for many years rector of Christ Church on Salem Street, gathered a congregation of eight hundred about him, and was the first to start a Sunday School in this part of the world. No one can look upon his gentle, refined face, as the wax portrait brings it before us, without realizing

that he must have been a spiritual force in his community. Rauschner mounted his work often upon glass, but in the case of the Reverend Mr. Eaton red velvet has been used. Leonard Kip, of Kip's Bay, New York, was born in 1774, and became a merchant because a large part of his family estates had been swept away in the Revolution. When 'by skill and prudence he was enabled to repair his shattered fortunes, he withdrew from business, leaving behind him an enviable reputation for ability and integrity.' He died in Hartford in 1846. His likeness bears out his history, showing us a fine, substantial man of affairs.

Of Rauschner's personal history not much is known beyond the fact that he was in Salem and Boston in 1809 and early 1810. An advertisement in a Philadelphia paper for September 19, 1810, found some years ago by Mr. Charles Henry Hart, says:

John C. Rauschner respectfully acquaints the public that he hath returned to this city after an absence of nine years. He continues to take likenesses in wax composition in color, also family pieces.

We know that he was in New York City sometime during those nine years, and that his place of business was at No. 41 Chatham Street. Twenty-three

portraits by him of Boston people are still extant.

Rauschner, on his return to Philadelphia, did a number of wax profiles. Besides those of Aaron Storck and his wife Jeannette, he also modelled those of Levi Hollingsworth and his wife Hannah Paschall Hollingsworth. Their descendant, Miss Letitia Humphreys, writes that while Rauschner was in Philadelphia, and I suppose elsewhere, he plied the trade of barber and hair-dresser to eke out his living. Mrs. Hollingsworth's portrait was modelled by him and was such a success that the family wished Mr. Hollingsworth to be done too. He refused very stubbornly, but Rauschner, dressing his hair, made the portrait from memory, which proved so good that even Mr. Hollingsworth was pleased therewith.

Those of Mr. and Mrs. Storck are 'beautifully and delicately modelled and are wholly artistic in their execution. From the animation and expression they could not have been other than excellent likenesses.'¹ The waxes now in Philadelphia, by Rauschner, seem to be rather few, but those by George M. Miller are more common. Miller's waxes were smaller than Rauschner's, being only about two, or two inches and a half in height. They are not as fine as Rauschner's, since they are neither as artistic nor as elaborate. Waxes by Miller of Albert Gallatin and Mrs.

¹ Charles Henry Hart, who owned the waxes.

James Madison were exhibited in the Pennsylvania Academy of Fine Arts in 1813; in 1814, one of Bishop William White; and in 1821, one of Talbot Hamilton. There are five others now known in Philadelphia. Miller was a German whose name was originally Müller. He was a potter, stone-cutter, and modeller. He was also a member of the Pennsylvania Academy of Fine Arts, and a fellow of the Columbian Society of Arts. He had much more recognition in the world of art of the day than did Rauschner, but his waxes were not nearly so cleverly modelled. He made a gypsum bas-relief of Washington in 1879, which makes the Father of his Country a much duller and stolider individual than does Patience Wright. So far as can be found, neither Miller nor the Italian Valaperta, who modelled wax heads in New York and Philadelphia, ever came to New England.

Until a short time ago, absolutely nothing was known of Valaperta, but lately some facts about him have been found. In 1816, Giuseppe Valaperta came from Milan, Italy, to the United States to work on the Sculptures on the Capitol at Washington. The eagle in Statuary Hall is known to have been modelled by him. His stay in this country was short, for the March 11, 1817, copy of the 'National Intelligencer' contains the news that he has absented himself from his lodgings and cannot be



UNKNOWN
By George M. Miller

found. He left a will which has given us the only information of a personal nature which has been preserved. He says that his wife was Pellinetta Berna, and that he had children, Giovanni, Rosalia, and Sebastian. The first child was born in Geneva and the other two in Madrid. In his inventory were listed eight light red waxes of illustrious men in America. Five of these, representing Albert Gallatin, Andrew Jackson (luckily signed 'Valaperta'), Thomas Jefferson, James Monroe, and James Madison, have lately been given to the New York Historical Society by the Gallatin family. Two of these are mounted on circular glass backgrounds, blue in color, while the others are on square black glasses.¹ So in a measure the mystery surrounding this wax portrait artist has lightened.

In 1806, there was born in London a boy who was called Robert Ball Hughes. Very early in life he desired to model, but being poor, had to wait until he had collected enough candle ends to make his first attempt. Similar stories doubtless are told of many other sculptors, too, but, be that as it may, Ball Hughes finally won a medal at the Royal Academy for the best copy of a bas-relief of the Apollo Belvedere. Later he again succeeded with a bust of George

¹ The Quarterly Bulletin of the New York Historical Society, April, 1925.

the Fourth. In 1829, he came to New York and then to Boston, where he finally settled in Dorchester. He lived there until he died, and those who write books on sculpture wonder that in his long life he did so little. They call attention to his statue of Nathaniel Bowditch in Mount Auburn, the first bronze cast in America, and point to 'Little Nell' in the Boston Athenæum; but they ignore the most delightful expression of his genius, which was in modelling reliefs in white wax. He worked for many years to find some formula whereby he could make a composition that would remain white, and having found it, he died with the secret untold. His waxes are most exquisite, doubly so from their exceeding whiteness and beautiful modelling. They are mounted on velvet but are slightly raised, so that one gets an impression of roundness and shadow.

Nowhere has he shown to greater perfection these qualities of dazzling white and delicate modelling than in the portrait of Mrs. Mary Miller Quincy, wife of the second Mayor Quincy of Boston; and nowhere does the superiority of his wax express itself more clearly than in the glow of the high lights and the blue transparency of the shadows. The Elizabeth Rodman shows greater boldness of modelling and an effective use of high relief.

One of his most interesting portraits, and one which

has caused the most controversy, is the full-length wax medallion of Chief Justice John Marshall (see pages 37 and 38). Mr. Charles Henry Hart says that a portrait which is owned by the Bar Association of New York 'was signed by Ball Hughes, but so inconspicuously that it was not seen by the cataloguer until I pointed out the name to him.' This seems to be the wax statue in the round which the Association owns. There is a second portrait also, some ten inches high, which is made from the kind of wax that Ball Hughes used in his medallions. This is also a full-length, but in relief, and the face is partially turned away. It is marked 'T. Garlick fecit, 1834.' The tradition is that there were originally twelve of these medallion figures, but so far only six of the original twelve have come to light. The one which bears the oldest mark is the one owned by Miss Ann C. Perine, of Baltimore, which has an 1814 *Federal Gazette* in the back. This was 'Presented to the honorable Upton S. Heath by his sincere friend William Groynn, June 12th, 1841.' The signature upon this looks like W. A. G. H. The one dated 1833, which is owned by Mrs. H. Snowden Marshall, of New York, is signed 'Hugh[es].' Robert E. Lee Marshall, of Baltimore, has one which originally hung in the house of Charles Carroll of Carrollton. It was given as a wedding present to Miss Brown when she married Mr. Marshall.

There seems to be little doubt that they are all by Ball Hughes or were made from a mould, like Daniel Bowen's Washington, under his supervision. We know that he used moulds, for five of them are now in the possession of the Reverend Glenn Tilley Morse, in West Newbury.

With Ball Hughes's death the art languished here in America; gradually the frail reliefs yielded to time, fire, and careless hands, until now there are but a few cherished specimens in any city.

With the surprising revival of interest in silhouettes throughout Europe and America, we may hope that there is to be fresh interest in the art of modelling in wax, and indeed we have the evidence of such an interest in the cheering work of Miss Ethel Frances Mundy and Miss Ruth Burke.



THE PERINE MARSHALL
By Robert Ball Hughes

A RECORD OF AMERICAN WAX PORTRAITS

WAX portraits made in America are comparatively so few in number that an attempt at a register of them seems feasible, and it is well to preserve a brief description of such as remain untouched by time. They are all profiles except where otherwise noted.

DANIEL BOWEN

BENJAMIN FRANKLIN, 1706–1790

Cream white wax, faces left, mounted on black glass, in black wood frame. Wax measures $3\frac{1}{4} \times 2\frac{1}{4}$.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

GEORGE WASHINGTON, 1732–1799

Like those of Patience Wright, except that the hole in the epaulets is round instead of a cross and the waxes are about an inch smaller each way.

The Historical Society of Pennsylvania (broken).

Mr. William Jay, New York City.

Mr. Charles H. Munn, New York City.

Hon. Hampton L. Carson, Philadelphia.

Formerly belonging to Mr. H. W. Mann, Auburn, Maine.

Another blurred copy was sold at auction in New York.

Mrs. Arthur Iselin, Katonah, N.Y.

DR. JAN EECKHOUT

ABRAHAM CHOVENT, OF PHILADELPHIA, 1704–1790

Colored wax, faces left; in *alto-relievo*, $4\frac{1}{2}$ inches high; on oval slate base, $5\frac{1}{2} \times 4\frac{1}{2}$ inches. There is a reproduction of it in

Norris's History of Medicine in Philadelphia, p. 91, which shows two hands holding a book; background, to right, seven shelves filled with books; to left, a window with a curtain in three festoons above and below a table upon which is a skull. In 1896 it fell from its hanging and was badly fractured, so that what remains are the figure, sans chin and right hand, the window and two folds of the curtain and the two lowest shelves showing three books on each shelf. Upon the back of the slate base is this incised inscription: 'Doctor M/halbraham/Chovet born/ in the year 1704/ the 25 May/ Drawn in the year 1784/ on the 25 int of May by/his Servant Dr/jan Eeckhout/'. This important inscription has been incorrectly given in the book cited and by several others who have followed his authority without verification by the original.

Dr. Chovet was an eminent physician of Philadelphia. Arrived there in 1770, from Jamaica, whither he had gone from his birthplace, England, and in 1774 delivered the first public lectures on Anatomy and Physiology given in this country, illustrated by wax figures that he made himself.

Mr. Hart says nothing is known of 'Dr. jan Eeckhout' beyond his name on this wax of Dr. Chovet, the orthography of which indicates that he was a Hollander. But the work shows that he was an accomplished modeller, with a fine artistic sense and no tyro at doing portrait work. It is one of the most elaborate waxes known, full of keen expression which the reproduction mentioned does not give, the muscles of the face being minutely and accurately delineated, while the remaining hand exhibits a knowledge of artistic anatomy of no mean quality.

Pennsylvania Hospital, Philadelphia.

W. AD. HADLIN

UNKNOWN WOMAN

Colored wax, faces right; hair in heavy braids around the head in the fashion of 1850; black silk dress, with real white lace ruche in the neck, and a real black lace scarf. A gold chain and locket with a pearl in it. The right arm shows, but no hand. The features are clear-cut, but the cheek is quite fat. Oval frame.

Mrs. Edgar Munson, Muncy, Pennsylvania.

JEAN ANTOINE HOUDON

GEORGE WASHINGTON, 1732-1799

A small bust about three inches high in the round. It is of very much discolored beeswax. He wears no uniform. The muscles in the face and neck are precisely those in the large statue by Houdon.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

ROBERT BALL HUGHES

LYDIA BOWMAN BAKER, OF MILTON, MASSACHUSETTS,
1777-1851

White wax, faces left. Cap gathered at the back, with a bunch of fine ribbon over the ear, and lace-frilled. Done after her death from a death-mask made by Ball Hughes, who had known Miss Baker well in life. A fine, rather aquiline face of an elderly woman. She was the daughter of James and Lydia Baker. The wax is mounted on dark red velvet.

Mrs. Lydia Bowman Taft, Boston, Massachusetts.

PRESIDENT WILLIAM HENRY HARRISON, 1773-1841

White wax, faces left, low relief; robe with a fur collar over the shoulders. Was part of the gallery of portraits of the old Boston Museum.

The Boston Museum of Fine Arts.
Gift of Miss Helen F. Kimball.

CHIEF JUSTICE JOHN MARSHALL, ASSOCIATION OF THE
BAR, NEW YORK, 1755-1835.

A full-length portrait in the round. Signed by Mr. Hughes.

CHIEF JUSTICE JOHN MARSHALL, 1755-1835

White wax, full length; knee breeches and old-fashioned long coat; the hair in a queue; one on a terra-cotta background, the one in New York unmounted. The story is that there were twelve copies of this wax; one has been lost, and one destroyed. There seems to be much confusion about the Marshall wax. The Perine copy, on a velvet background, has a mark which looks like W U G. Mrs. H. Snowdon Marshall's, once hanging

in the home of Carroll of Carrollton, is signed HUGH[ES]. It is dated 1833, and originally was mounted on puffed cream-colored silk. The one now owned by Mr. Robert E. Lee Marshall is on a terra-cotta colored background. Mr. Douglas H. Thomas's is mounted on old black ribbed silk. The copy owned by the Association of the Bar is mounted on wax and marked 'T. Garlick fecit.' Of course Ball Hughes had a mould, and it is possible that the varying signatures were put on by the people who used the mould. The waxes themselves are all alike.

Mrs. Charles Marshall, Baltimore.

Mrs. H. Snowdon Marshall, New York.

Mr. Robert E. Lee Marshall, Baltimore.

Miss Ann C. Perine, Baltimore.

Mr. Douglas H. Thomas, Baltimore.

Association of the Bar, New York.

MARY JANE (MILLER) QUINCY, OF BOSTON, 1806-1874

White wax, faces left; hair dressed high behind in a braid, two curls before the ear. Dress cut low with a button on the shoulder; mounted on red velvet. She was the wife of Josiah Quincy, mayor of Boston.

Heirs of Mrs. Albert Thorndike, Boston.

CAPTAIN BENJAMIN RICH, OF BOSTON, ——- 1857

White wax, faces left, rather high relief; high collar and stock, mounted on dark green felt, dated 1851. In carved wood frame. Wax measures $4\frac{1}{2} \times 3\frac{1}{2}$

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

ELIZABETH (ROTCH) RODMAN, 1757-1856

White wax, faces left; cap, ruffle in front, band, and gathered back; high collar with two ruffles; shawl; on red velvet in a red leather case.

Mrs. Dudley L. Pickman, Boston.

Miss Emma Rodman, Nahant, Massachusetts.

SAMUEL RODMAN, OF NEW BEDFORD, MASSACHUSETTS, 1753-1835

White wax, faces right; curly hair; smooth face.

Mrs. Henry Parkman, Boston.

Miss Emma Rodman, Nahant, Massachusetts.



ROBERT C. WINTHROP
By Robert Ball Hughes
Owned by the Society for the Preservation
of New England Antiquities

ANDREW ROBESON, OF NEW BEDFORD, MASSACHUSETTS, died 1862

White wax, faces left; rather long hair turned up in a curl, parted very much on the side; side whiskers; bare neck; mounted on red velvet.

Heirs of Mrs. Andrew Robeson, Brookline, Massachusetts.

ANNA (RODMAN) ROBESON, 1787-1848

White wax, faces right; hair parted and drawn over ears; a double ruffled cap, turned back in front, tied in a knot over the ears and hanging in folds. Folds around the neck. Wife of the above.

Heirs of Mrs. Andrew Robeson, Brookline, Massachusetts.

WILLIAM ROTCH, SR., OF NANTUCKET, 1734-1828

White wax, faces left; top of head bald; hair long and straight nose, arched. Called "the king of Nantucket." A Quaker, wore his hat when received by Louis XVI.

Mrs. Henry Parkman, Boston.

Miss Julia Rodman, New Bedford.

WILLIAM ROTCH, JR., OF NEW BEDFORD, 1759-1850

White wax, faces left; hair long, and follows curve of neck; thin locks over forehead; nose arched and prominent; eyebrows heavy; double chin.

Mrs. Henry Parkman, Boston.
(2 copies, one somewhat yellow.)

Rt. REV. SAMUEL WILBERFORCE, 1805-1873

Author of 'History of the Protestant Episcopal Church in America,' 1844.

White wax, faces left, low relief; mounted on red velvet, in red leather covered case. Classic bust without clothing. Wax measures $3\frac{1}{2} \times 2$.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

ROBERT CHARLES WINTHROP, OF BOSTON, 1809-1894

White wax, made by Ball Hughes in 1841, when Mr. Winthrop was thirty-two years old. It is the earliest portrait of him known.

White wax, faces left. Profile of head and neck. Hair brushed forward, with 'burnsides.' It was made in two sizes, large and quite small. Illustrated in the memoir of Mr. Winthrop by his son Robert C. Winthrop, Jr., and published by the Massachusetts Historical Society.

Society for the Preservation of New England Antiquities,
Boston.

Boston Athenæum.

Miss Clara B. Winthrop, Boston.

UNKNOWN BOY

White wax, faces left; hair curly, parted on the left. A checked coat and broad collar, with a bow tie. Very clear-cut features. Small ear.

Mrs. Edgar Munson, Muncy, Pennsylvania.

UNKNOWN MAN

White wax bust in the round of an elderly man, draped about the neck. Signed

"Ball Hughes Sculp^t 1830" New York Historical Society.

UNKNOWN MAN

White wax, faces left; high, hooked nose, deep-set eyes, slightly undershot jaw, long hair. Classic bust. Evidently made from a mould. The mould is also owned by Mr. Morse.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

Pinkish wax, faces left; hair parted on the left, quite long and curling under; large straight nose, good mouth and chin: whiskers under the whole jaw, brushed forward. It shrieks for a high collar and stock.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

White wax, faces left; hair parted on the left, and worn short. Clean-cut features, with a slightly aquiline nose, an almost smiling mouth, long narrow ear; low collar and flowing tie, low waistcoat with revers, and coat also. From a mould owned by

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN WOMAN

White wax, faces left; parted hair looped over the cheek and up over the ear, with a loose knot at the top of the back of her head. She wears a very dainty wreath of flowers around her hair. A very pretty woman. From a mould.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN WOMAN

White wax, faces right; hair looped over the ear and in a tight knot behind; round neck with edging, and broad collar, puffed sleeves. She has fine features, but seems to be in early middle age. Details less fine than in the one above. From a mould.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN WOMAN

White wax, faces left; hair parted: a frilled lace cap, with a frilled and tucked band over the head, and the back gathered to it. A knot of fine ribbon in front of the ear. The cap is tied under the chin. The dress has a muslin inner kerchief, and a shawl-like drapery over the shoulders. The face is of an elderly lady, with clear-cut rather aquiline features. Repaired by Ethel Frances Mundy.

UNKNOWN WOMAN

White wax, faces left; two curls in front of the ear, the hair braided and wound in a tight knot at the top of the back of the head; features clear, a very low-cut dress, and the top of a wrap. Oval frame, with a frame of flowers around it.

Mr. Edgar Munson, Muncy, Pennsylvania.

GEORGE M. MILLER**JOSEPH CAMP, OF BALTIMORE, 1777-1862**

Colored wax, faces left; white collar, dark hair and eyes, side whiskers, black coat. The wax is beautifully made. Camp was a soldier in the war of 1812. The wax is in an iron frame.

Maryland Historical Society.

Presented by Joseph E. Camp, Esq.

J. WEPHOUS CURIGER

Colored wax, faces right; 2½ inches high; blue coat and white

neckerchief, white hair. On the slate is written: 'J. Wephous Curiger fecit natu 1813.'

Bloomfield Moore Collection, Memorial Hall, Fairmount Park, Philadelphia.

FLOYD JONES

Colored wax, faces left; curly hair and side whiskers; very high stock; high-buttoned coat with four buttons.

Mrs. J. S. Blair, Tuxedo Park, New York.

ALBERT GALLATIN, 1761-1849

Exhibited at Philadelphia in 1813.

TALBOT HAMILTON

Exhibited at Philadelphia in 1821.

ADAM KUHN, OF PHILADELPHIA, 1741-1817

White wax, faces right; 2½ inches high; eyes closed, and from expression evidently taken after death.

Eminent physician in Philadelphia and President of the College of Physicians and Surgeons at the time of his death.

College of Physicians and Surgeons, Philadelphia.

MRS. JAMES MADISON, 1767-1849

Exhibited at Philadelphia in 1813.

Colored wax, faces right; dark brown hair, low-cut black gown. Mounted on black velvet, in round wood frame. Wax measures 2½ × 1½.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

ROBERT OLIVER, OF BALTIMORE, 1759-1834

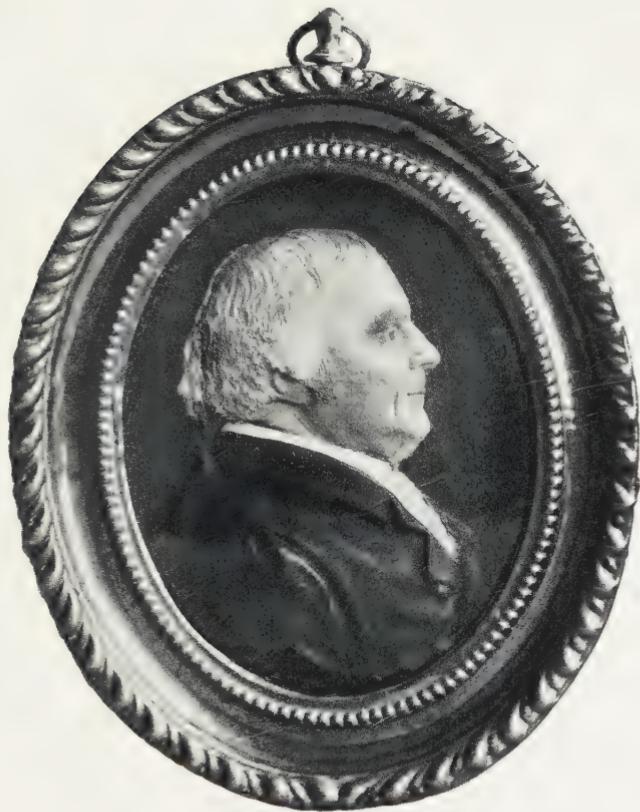
Colored wax; forehead high, with hair rolled back and tied at the back of the neck with a black bow; the coat has a high turned-back collar, white waistcoat with long rolling collar, a high white linen collar and stock. His features are handsome, clean shaven, and well executed. Framed in black and gold. On the back is written

'George Miller, Artist

No. 172 North Street

Baltimore, Md.

January 26th, 1810.'



J. WEPHOUS CURIGER
By George M. Miller

Robert Oliver was born at 'Troopersfield,' near Lisburn, County Antrim, Ireland. He came to Baltimore in 1783, and became an exceedingly prosperous merchant.

Miss Fowler, Baltimore, Maryland.

BISHOP WILLIAM WHITE, 1747-1836

Exhibited at Philadelphia in 1814.

JOHN WILCOX, 1789-1826

Colored wax, faces right; 2½ inches high; black coat, white vest and neckcloth; brown hair.

Col. Joseph Wilcox, Philadelphia, Pennsylvania.

WILLIAM WILSON

Colored wax; 3 inches high; mounted on glass. Signed 'G. M. Miller, 1815.'

Joseph Lapsley Wilson, Esq., Overbrook, Pennsylvania.

WILLIAM WILSON

Colored wax; 3 inches high; mounted on plate. Signed 'G. M. Miller, sculp. 1819.'

Joseph L. Wilson, Esq., Overbrook, Pennsylvania.

MRS. MARGARET WILSON

Colored wax; 3 inches high. 'Wonderful in color and detail, but somewhat broken.'

Joseph L. Wilson, Esq., Overbrook, Pennsylvania.

UNKNOWN MAN

Colored wax; faces right; curly hair, grey and rolled on the shoulders; dark coat; white stock. Mounted on blue glass.

Mrs. J. S. Blair, Tuxedo Park, New York.

UNKNOWN MAN

Colored wax, faces right. Rather heavy face, large nose, double chin, and somewhat protuberant eyes. 'Side boards.' Coat with large collar, white collar and stock.

Mrs. William H. Whitridge, Baltimore, Maryland.

UNKNOWN WOMAN

Colored wax, faces left. Very slim woman, with very clear-cut

features, somewhat aquiline in cast. Hair curled in front, and a French twist behind, held in place by a comb. Long earrings. High white guimpe, dark dress with high waist line and short gathered sleeves. The straightness of her back is remarkable.

Mrs. William H. Whitridge, Baltimore, Maryland.

UNKNOWN WOMAN

Colored wax, faces left. A lace cap encircled by two bands of ribbon tied on top. Dark dress with puffed sleeves and a kerchief around her neck. Her hands are clasped tightly at her waist. A stout woman with large eyes, wide nostrils, and heavy chin and throat.

Mrs. William H. Whitridge, Baltimore, Maryland.

UNKNOWN WOMAN (POSSIBLY MILLER)

Colored wax, faces right; brown hair; face melted; black dress, cut low, with sleeves. Framed in an oval with a convex glass.

— VAN DER HUYSEN

Colored wax of a girl facing left. Her hair tied with a bandeau and bow; a long earring, ruffles about the low-cut neck and sleeves; a cloak with white spots around her waist and a toy dog in front of her sitting down.

Mrs. J. S. Blair, Tuxedo Park, New York.

— VAN DER HUYSEN

Colored wax, facing left. White-haired woman with a lace cap; ruffled dress and a cloak as in the other portrait; she wears a kerchief and carries a fan. Undoubtedly the girl's mother.

Mrs. J. S. Blair, Tuxedo Park, New York.

— VAN DER HUYSEN

Colored wax, facing right; man with rather heavy features, a queue tied with black ribbon and a roll over the ear, ruffled shirt, chequered waistcoat.

Mrs. J. S. Blair, Tuxedo Park, New York.

— VAN DER HUYSEN

Colored wax, faces right; dark hair in a queue and with a roll

over the ear; dark coat; looks like the other van der HuySEN man, but with a more slanting forehead and narrower head. Holds a dog in his arms.

Mrs. J. S. Blair, Tuxedo Park, New York.

VAN DER HUYSEN

Colored wax, faces right; hair in a queue; high white stock; dark coat; looks much like the other two van der HuySENS.

Mrs. J. S. Blair, Tuxedo Park, New York.

REUBEN MOULTHORP

The Rhode Island American for August 5, 1814, announces the death at East Haven, Connecticut 'on the 29th ultimo Mr. Reuben Moulthorp aged 51 years, celebrated artist in wax works.' He was born in 1763, the son of John Moulthorpe, 3rd, and Abigail Holt. He and his brother-in-law Justin Washington Street carried on the business of making wax works. He reproduced characters like Lafayette from the American Revolution and certainly also Captain Kidd.¹

A. R. PATON

UNKNOWN MAN

White wax, faces left; curly hair and 'burnsides.' The wax background is broken. The man is very handsome.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

MARY PEPPER

GEORGE WASHINGTON, 1732-1799

Very crude wax, done in 1854.

Mrs. Edgar Munson, Muncy, Pennsylvania.

HIRAM POWERS

AARON H. CORWINE

Yellow grey wax, faces right; small and very finely done. Has high drapery around the back like a turned-over collar, stock;

¹ See *Old Time New England*, July, 1926, p. 45.

curly hair and a beautiful profile. Done in 1823. Eighteen years old?

Boston Museum of Fine Arts.
Lent by Mrs. J. Henry Lea.

JOHN CHRISTIAN RAUSCHNER

JONATHAN ALLEN, 1773-1845

Colored wax, faces left; black coat, white stock, and shirt-front; black short hair, brown eyes.

Jane C. Crawford, Davenport, Iowa.

REV. THOMAS BARNARD, OF SALEM, 1748-1814

Colored wax, faces right; gown and bands; black hair turned up with a curl; pinkish yellow flesh, grey eyes. Minister of the North Church, Salem, 1773-1814.

Essex Institute, Salem, Massachusetts — somewhat broken.
North Church, Salem, Massachusetts — perfect.

Dr. John Orne Green, Boston.

Charles Leighton Spalding, Beverly, Massachusetts.

HENRY BIGELOW, 1783-1815

Colored wax, facing left; dark hair and eyes, dark coat, high collar, white neck-handkerchief in thick folds with a small bow in front, ruffled shirt. Handsome profile, regular features, large eyes, short side-whiskers.

The Misses Williams, Concord, Massachusetts.

WILLIAM BIGLOW, 1773-1844, OF SALEM, BOSTON, AND NATICK, MASSACHUSETTS

Colored wax, faces left; black coat and white stock; brown hair and pink flesh. Done in 1810. He was a preacher, poet and schoolmaster. Bacon's Natick has a silhouette of him.

Essex Institute, Salem, Massachusetts.

POLLY BROWN, OF DANVERS, MASSACHUSETTS, 1772-

Colored wax, faces left. Large lady, black dress, with ruffles above the elbow; white kerchief and gold necklace. She has



ELIAS HASKET DERBY
By Rauschner

rather a stern face with the beginning of a double chin. She wears a round lace cap gathered at the crown, and a bluish white ribbon encircles it. A little hair shows below. The face is full and florid. The cap is a marvel of delicate work. The background seems to be brown painted glass.

Mrs. George E. Cabot, Boston, Massachusetts.

BENJAMIN BUSSEY, 3D, 1781-1808

Colored wax, faces left; black coat; white waistcoat, frilled shirt front, collar, and neckcloth; blue eyes; hair brown, brushed forward, and tied in a short queue.

Mrs. Lawrence Park, Groton, Massachusetts.

ELIZABETH BROWN CONOVER, 1810

Colored wax, faces right; 4½ inches high, showing right arm and left hand over it, with large jewelled ring on forefinger; dark hair and eyes; a lace cap tied at top with bow of natural ribbon; black gown with long sleeves and white lace bertha, with three tiers of ruffles.

Mrs. S. Megargee Wright, Philadelphia.

JOSEPH CONOVER, 1810

Colored wax, faces left; 3½ inches high; black coat with four large brass buttons; high black vest and standing white collar, and white neckcloth; hair and eyes light brown.

The portraits of Mr. and Mrs. Conover are owned by their great-great-great-granddaughter. They were of Dutch extraction and the Holland name was van der Couwenhoven.

Mrs. S. Megargee Wright, Philadelphia.

BENJAMIN DALAND, OF SALEM, 1807-1841

Colored wax, faces right. About twenty-five to thirty years old.

Essex Institute, Salem, Massachusetts.

THOMAS DAWES, 1783-1828

Colored wax, faces left; white stock.

Mrs. Arthur O. Fuller, Cambridge, Massachusetts.

**ELIAS HASKETT DERBY, OF SALEM, MASSACHUSETTS,
1766-1826**

Colored wax, faces left; white curled wig, an old man; coat with five button-holes thrown back; waistcoat and white ruffled shirt.

Mrs. J. S. Blair, Tuxedo Park, New York.

**LUCY (LORD) (STANIFORD) DUTCH, OF SALEM, 1765-
1846**

Colored wax, faces left; white muslin dress, cap of real lace and guimpe of lace; hands crossed.

Mrs. Frances Gilman, Portland, Maine.

Mould for this portrait owned by Thomas Todd, Esq., Concord, Massachusetts.

REV. ASA EATON, OF BOSTON, 1778-1856

Colored wax, faces left; black hair, surplice, black stole and high stock; mounted on red velvet.

Christ Church, Salem Street, Boston.

EBENEZER EATON, OF BOSTON, 1767-1829

Colored wax, faces left; black coat, white waistcoat, frill, and stock; hair brushed forward, queue tied with a bow. He built 'Eaton's folly,' a great brick dwelling on Eaton Street, Boston.

A. Prescott Baker, Esq., Boston.

JOSEPH EATON, OF BOSTON, 1774-1809

Colored wax, faces left; black coat, white stock, waistcoat and tie; brown hair, brushed toward the front, slight side whiskers; rather pale complexion; high eyebrows; a very handsome young man.

Miss Lucy Eaton, Boston.

MARY (ALLEN) EATON, OF BOSTON, 1777-1818

Colored wax, faces right; white dress with lace frill around the neck; turban; hair brushed forward in an irregular bang; pearl ring on forefinger, and a pink rose in the hand; long earrings. She sits in a black Chippendale chair, with mother-of-pearl ornaments. She has great dignity of pose.

A. Prescott Baker, Esq., Boston.

DAVID FORST, OF PHILADELPHIA

Colored wax, faces left; brown hair and queue; front hair brushed forward and curled back; black coat, white stock and waistcoat; brown eyes, long face, hook nose, long chin and straight mouth; distinct wrinkles at the corners of the mouth. Originally mounted on sage green silk.

Henry Pinner Curtis, Esq., Newton, Massachusetts.

RICHEA (LURIA) FORST, OF PHILADELPHIA

Colored wax, faces right; black hair brushed back, and done in a psyche knot; a tortoise-shell comb holds back a curl that falls before the ear; brown dress with puffed sleeves and shirred waist; brown girdle; white lace, now brown, tucker, formerly held by a brooch at the neck; gold hoop earrings, sallow complexion, long face, black eyes and very red lips. Originally mounted on sage green silk. Her mother was Araguina Luria.

Henry Pinner Curtis, Esq., Newton, Massachusetts.

COLONEL DANIEL LEWIS GIBBENS, OF BOSTON, 1786–1853

Colored wax, faces left; black dress coat, white stock, lace frill missing; reddish brown hair, cut short; short side whiskers; fair complexion, blue eyes.

Joseph McKean Gibbons, Jamaica Plain, Massachusetts.

MARY (KING) GIBBENS, 1789–1817

Colored wax, faces right; dotted muslin dress, with wax lace around the sleeve and a double ruffle around the square-cut neck. Brown hair dressed high with a comb of shell and seed pearls; curls in the neck and on the forehead; hoop earrings, blue eyes, and a ring with pearls all around on the left forefinger. Beautiful flesh tints.

Mrs. Mary King Lee-Warner, London, formerly owned by

Mrs. Annie Frobisher Wildman, Newton, Massachusetts.

CATHERINE (COMERFORD) (HILLIER) GRAUPNER, OF BOSTON, 1769?–1821

Colored wax, faces left; plain white dress with wax lace at neck and sleeves. Brown hair, dressed in curls with two gold

combs, one bordered with seed pearls. Hands clasped with large ring on right forefinger. Earrings in daisy pattern of seed pearls and gold. A most stiff and haughty dame. She was born in London, England, and became an opera singer of note as Mrs. Heelyer. She married her second husband, Mr. Graupner, in Charleston, South Carolina.

Boston Museum of Fine Arts.

Gift of Miss Louise C. D. Stoddard.

**JOHANN CHRISTIAN GOTTLIEB GRAUPNER, OF BOSTON,
1767-1836**

Colored wax, faces right; black coat, with metal buttons, white stock, tie and inner vest yellow; pink complexion, grey hair brushed forward and tied in a queue. He was a player of the oboe, but could perform on any instrument. He was one of the founders of the Handel and Haydn Society.

Boston Museum of Fine Arts.

Gift of Miss Louise C. D. Stoddard.

OLIVER HOLDEN, OF CHARLESTOWN, MASS., 1765-1844

Colored wax, faces left; black coat, white stock; grey-black hair.

Frank J. Lawton, Esq., Littleton, Massachusetts.

**HANNAH PASCHALL HOLLINGSWORTH, OF PHILADEL-
PHIA, 1744-**

Colored wax, faces right, grey dress, thin white shawl; very thin peaked cap of white muslin showing her hair below and her ear through. It has a frill around the face, tied under the chin and at the back with a little bow; hair brown, clear complexion. Miss Catharine W. Morris, Harriton, Bryn Mawr, Pennsylvania.

Miss Letitia A. Humphreys, Philadelphia.

LEVI HOLLINGSWORTH, OF PHILADELPHIA, 1739-1824

Colored wax, faces left; grey coat, and vest a shade darker; red cravat with white dots, white stock; iron-grey hair, worn long, head slightly bald; complexion fair, clean shaven, heavy eyebrows; clear-cut face with much character. Born in Cecil County, Maryland. He was sixty-two years old when the



WILLIAM HOOK
February 19, 1777–May 14, 1867
By Rauschner

portrait was made. Both the Hollingsworth waxes have upon the back, written in ink,

‘Rauschner fec.

Chatham Street

No. 41

New York’

Miss Catherine W. Morris, Harriton, Bryn Mawr, Pennsylvania.

Miss Letitia A. Humphreys, Philadelphia.

WILLIAM HOOK, OF SALEM, MASSACHUSETTS, 1777–1867

Colored wax, faces left. Black coat, high white stock, white inner vest with a high white collar, finely tucked. The frill of the shirt is gone. Brown hair and lighter brown side whiskers, brown eyes. A young man and very handsome.

Mrs. Alfred Monson Bullard, Milton, Massachusetts.

GIDEON JENKINS, 1785–1864

Colored wax, faces left; hair brushed to the front; burnsides; high stock collar and bow; ruffled shirt; coat high in the back; double notched lapels; 3 buttons.

Miss Ida G. Jenkins, Roxbury, Massachusetts.

REBECCA (HERSEY) JENKINS, 1782–1879

Colored wax, faces right; in her wedding clothes (1811). Hair done high with four ringlets in front of the ear, and on the forehead; face very convex with a round ear; dotted muslin dress, high in the neck, with a turned down ruffle on the collar. Under dress square cut; short sleeves. Arms tightly folded with a ring on the left fore-finger. Quite rigid in her pose.

Miss Ida G. Jenkins, Roxbury, Massachusetts.

JOSEPH GREEN JOY, OF BOSTON, MASSACHUSETTS, 1783–1850

Colored wax, faces left; brown hair and black coat.

Mrs. Charles H. Joy, Boston.

LEONARD KIP, OF KIP’S BAY, NEW YORK, 1774–1846

Colored wax, faces right; black coat, white stock; black hair. Heirs of Leonard Kip Storrs, D.D., Brookline, Massachusetts.

**GOVERNOR JOHN LAMBERT, OF AMWELL, NEW JERSEY,
1746–1823**

Colored wax, faces right; high forehead, heavy eyebrows, nose somewhat turned up, a strong mouth and chin. Black coat, white stock and tie. Two copies, one of which was presented to Governor Bloomfield.

Jerusha Lambert Shoemaker, Shrewsbury, New Jersey.
Thomas Seabrook, Esq., Passaic, New Jersey.

DANIEL LANG, OF SALEM, MASSACHUSETTS, 1784–1826

Colored wax, faces left; black coat, white stock; black hair; resembles his father.

Essex Institute, Salem, Massachusetts.

**DOLLY (WOOD) LANG, OF SALEM, MASSACHUSETTS,
1784–1867**

Colored wax, faces right; white dotted muslin dress, with guimpe of white lace put on; earrings, jewelled comb in her brown hair, and curl in front of her ear; blue flower on breast; flesh very white.

Essex Institute, Salem, Massachusetts.

**HANNAH LANG, OF SALEM, MASSACHUSETTS, 1782–
1845**

Colored wax, faces left; white dotted muslin dress, gathered guimpe; black hair, with curls on forehead, and comb; hoop earrings; looks like her father.

Essex Institute, Salem, Massachusetts.

**NATHANIEL LANG, OF SALEM, MASSACHUSETTS, 1757–
1824**

One of a group of five comprising himself, his wife and three children. Done in 1820. They are mounted on brown, in an oval frame.

Colored wax, faces left; black coat, brown waistcoat, and white stock; queue of black hair, pink flesh, and high, hooked nose.

Essex Institute, Salem, Massachusetts.

**NATHANIEL LANG, JR., OF SALEM, MASSACHUSETTS,
1780-1851**

Colored wax, faces left; brown coat; brown hair, pink flesh; rather stout, looks like his mother.

Essex Institute, Salem, Massachusetts.

**FRANCIS LE BARON, OF PLYMOUTH, MASSACHUSETTS,
1781-1829**

Died unmarried. He was Apothecary General of the United States army from 1813-1821.

Colored wax, faces left; light brown curly hair, brushed forward. Blue uniform with three brass buttons. Very clear-cut face. The background is brown, but not glass. Original oval frame with gilt. One of Rauschner's best.

The late Mrs. Francis H. Russell, Brookline, Massachusetts.

GOVERNOR LEVI LINCOLN, 1782-1868

Colored wax, faces left; black coat, high collar, white stock, ruffled shirt; bald on the forehead and on top of his head, greyish hair and blue eyes.

Waldo Lincoln, Esq., Worcester, Massachusetts.

MRS. JOHN LORING, OF BOSTON

Colored wax; full, round face; cape with lace and a kerchief.

Miss Harriet Loring Bunker, Auburndale, Massachusetts.

MARY LORING, OF BOSTON, 1784-1817

Colored wax, faces left; brown hair done high, with curls over the ears and in the neck; a comb with pearls; an earring; hair has two loops; ruffled neck; high waisted white gown; pretty with a slightly upturned nose and slender neck; nose has been damaged.

Miss Harriet Loring Bunker, Auburndale, Massachusetts.

JAMES SMITH LOVELL, OF BOSTON, 1762-1826

Colored wax, faces left; coat yellow grey; high white stock and collar, white waistcoat and ruffled shirt; powdered hair; grey eyes. Two copies.

The late Miss Emma Lovell Loring, Brookline, Massachusetts.

Mansfield Lovell, Esq., San Francisco, California.

RICHARD LUSH, OF MANLIUS, NEW YORK, 1747-1817

Colored wax, faces left; brown coat, white stock and long white tie; snub nose, bald head, and hair hanging over coat. In small round black frame.

Mrs. Henry Ware, Brookline, Massachusetts.

LEE MARSHALL, 1735- —

Colored wax; female; faces left; dress of the Revolutionary period; neck has been mended under black and gold glass (attribution doubtful).

COLONEL BENJAMIN PICKMAN, OF SALEM, MASSACHUSETTS, 1763-1843

Colored wax, faces left; brown hair touched with grey, queue; frill of lace in front, stock, black coat retouched; beautifully done.

Essex Institute, Salem, Massachusetts.

JOHN PIERCE, OF DORCHESTER, MASSACHUSETTS

Colored wax, faces left; dark clothes in high relief; poor condition, remounted on paper.

Miss Mary Patterson, Boston.

NANCY (BATES) PIERCE, OF BOSTON

Colored wax, faces right; dotted muslin dress; rose in hand; rings; front and back comb with seed pearls; brown hair in a bandeau; brown eyes.

Miss Mary Patterson, Boston.

GENERAL SAMUEL JOSEPH READ, OF MOUNT HOLLY, NEW JERSEY — cir. 1837

Colored wax, faces left; black coat with high collar; white waistcoat, white stock; sandy grey hair tied with black; curls back of the ear, and short side whiskers; complexion dark; full over the eyes; well-shaped nose; mounted on black glass. Also attributed to Miss Latrobe, but more like Rauschner than that of Judge Read.

Rev. W. G. Read, Brighton, Massachusetts.



MARY LORING

1784-1817

By Rauschner

HENRY MOORE RIDGELY, DOVER, DELAWARE, 1765–1847

Colored wax, faces left; coat with rolling collar, stock; curling hair, and curling side whiskers. High forehead, delicate features, well modelled. A very handsome man.

‘Reproduced in ‘More Colonial Homesteads,’ Marion Harland, 1899, p. 293.

AARON STORCK, OF HOLLAND

Colored wax, faces left; $3\frac{3}{4}$ inches high; black coat, white standing collar and large white neckerchief; yellowish white hair, and dark eyes.

The late Charles Henry Hart, Esq., Philadelphia, Pennsylvania.

JEANNETTE STORCK, OF HOLLAND

Colored wax, faces right; 4 inches high; showing right arm, and left hand over it, with large jewelled ring on forefinger; dark hair and eyes; lace cap trimmed with real silk ribbon, tied in a bow at the top and another at the bottom behind the head; white dotted gown, low neck and short sleeves, with thin white neckerchief; gold necklace and pearl earrings.

Mr. and Mrs. Storck were the parents of Mr. Hart’s paternal grandmother; they visited this country in 1810, and returned to Holland the following year.

The late Charles Henry Hart, Esq., Philadelphia, Pennsylvania.

GOVERNOR CALEB STRONG, 1745–1819

Colored wax, faces left; black coat, white stock; grey hair; mounted on black felt, unframed; has been exposed to the air and has shrunk and yellowed.

The late Dennison R. Slade, Esq., Chestnut Hill, Massachusetts.

Free Public Library, New Bedford, Massachusetts.

GOVERNOR JAMES SULLIVAN, 1744–1808

Colored wax, faces left; black coat, white tie and cravat, hair and wig white.

American Antiquarian Society, Worcester, Massachusetts.

State House, Boston.
Mrs. John Langdon Sullivan, Boston.
The late Mrs. Alexander Cochrane, Boston.
The late Ingersoll Amory, Esq., Boston.
Miss E. M. Flagg, Roxbury, Massachusetts.
Society for the Preservation of New England Antiquities,
Boston.
The Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

ELIZABETH (HUBBARD) SUMNER, 1770-1839

Colored wax, faces right; cap, very transparent so that the hair shows through, with insertion across front and a ruffle all around; short-waisted black gown, with white girdle and white kerchief, clasped with an oval brooch of eight seed pearls. Her clasped arms do not show as in most of Rauschner's portraits of ladies.

Mrs. Walter G. Horton, Brookline, Massachusetts.

THOMAS WALDRON SUMNER, 1768-1849

Colored wax, faces left; brown hair, brushed to the front with a bang, and short queue behind; black coat, white stock, neck-cloth, and waistcoat.

Mrs. Walter G. Horton, Brookline, Massachusetts.

HENRY TOLMAN, OF BOSTON, 1781- —

Colored wax, faces left; black coat, tall white collar and cravat; red hair. The portraits were made in 1805.

Henry Tolman, Esq., Newton, Massachusetts.

LYDIA (PARK) TOLMAN, OF BOSTON, 1787- —

Colored wax; faces right; white dotted muslin dress, high waist, puffed and long sleeves; hands crossed in her lap; she is seated in a chair; hair done high; a frill around her neck. Originally she had a high comb, and gold beads around her neck. These became broken, and a ruff was substituted by a man who claimed to be the grandson of the maker.

Henry Tolman, Esq., Newton, Massachusetts.

CAPTAIN LUTHER TROWBRIDGE, OF ALBANY, 1756–
1845

Colored wax, faces left; hair in a queue; dark coat, with 5 buttons; white stock and ruffle.

Clayton C. Hall, Esq., Baltimore, Maryland.

REV. EPHRAIM WARD, OF WEST BROOKFIELD, MASSA-
CHUSETTS, 1741–1818

Colored wax, faces right; rather bald, with white hair in a roll behind; ministerial robe, high stock and bands; a long face and strong chin.

Clayton C. Hall, Esq., Baltimore, Maryland.

MARY (COLEMAN) WARD, OF WEST BROOKFIELD,
MASSACHUSETTS, 1744–1809

Colored wax, faces left; a cap bordered with fine lace, and a bow on top; turned over lace collar, white guimpe, and a satin gown with slashed sleeves; a ring on her forefinger, and a pin at the side of her cap; fine, strong features.

Clayton C. Hall, Esq., Baltimore, Maryland.

WILLIAM HENRY WHITING, OF HARTFORD, CONN.

Colored wax, faces left; dark brown hair and 'burnsides'; eyes dark brown; broad, rather low, forehead, high cheek bones, small mouth, rounded chin; nose repaired by Miss Mundy; black coat, white stock and frill. New background. Oval frame.

Mrs. Irving W. Metcalf, Oberlin, Ohio.

EUNICE (FARLEY) WHITNEY, OF BEVERLY, MASS.,
1757–1809

Colored wax, faces left; black widow's dress, black fringe over arm, long sleeves; high white neckerchief; widow's cap, the back of wax, with a white tarlatan ruffle, knife-plaited, tied with a black ribbon in a bow behind; the hands do not show.

Heirs of Miss Augusta Lamb, Brookline, Massachusetts.

CAPTAIN NATHAN WINSHIP, OF BOSTON

Colored wax, faces left; black coat, high white stock, white tie and frill; brunette complexion; very finely done.

Dwight M. Prouty, Esq., Paris.

Sold to John Wanamaker, Philadelphia.

MILDRED (GILMER) WIRT, OF VIRGINIA, died 1839

Colored wax, faces left; white lace guimpe, low black gown, showing neck and arms; hair dark, arranged high upon her head; eyes dark.

Mrs. William H. Whitridge, Baltimore, Maryland.

WILLIAM WIRT, OF BLADENSBURG, MD., 1772-1834

Colored wax, faces right; blue coat, white stock; dark hair and eyes.

Mrs. William H. Whitridge, Baltimore, Maryland.

ABEL WYMAN, JR., OF BURLINGTON, MASSACHUSETTS, 1783-1827

Colored wax, faces right; brown hair brushed forward; whiskers; Roman nose; high cheek bones; large round ear; black coat with two gold buttons and a white stock; mounted on slate.

The Misses Elizabeth W. and Sarah H. Adams, Brookline, Massachusetts.

UNKNOWN BOY, SALEM, MASSACHUSETTS

Colored wax, faces right; school-book with red and black corners under his arm; brown hair; rather large ear; brown eyes; somewhat retreating chin; brown suit with ruffle around the neck; the romper buttons across the back and down the side with brass buttons.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN GIRL, SALEM, MASSACHUSETTS

Colored wax, faces left; neck slightly broken; short brown hair, blue eyes; white dotted muslin dress with lace around neck and short sleeves. Short waisted dress. She is carrying a pot of flowers. Looks like the following. Not on original mount.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN, SALEM, MASSACHUSETTS

Colored wax, faces left; brown hair and burnsides; blue eyes; black coat and white stock and waistcoat; nose slightly turned up. The three Salem waxes are mounted on black cardboard and framed together.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.



ELIZABETH RODMAN
By Robert Ball Hughes

UNKNOWN MAN

Colored wax, faces left; grey curly hair and burnsides; hair grown rather far back on the forehead and is brushed back; brown eyes; long delicate nose, well-cut mouth and chin; flesh tints particularly well done; black coat, mounted on wine-colored velvet.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

Colored wax, faces right; very high relief; black coat, white shirt and vest; face has pasty complexion and is very flat, with fat cheeks and high cheek bones.

Dwight M. Prouty, Esq., Paris.

Sold to John Wanamaker, Philadelphia.

UNKNOWN MAN

Colored wax, faces left; black hair and burnsides, brown eye, white collar, stock, and ruffle, red waistcoat, black coat, jewel in ruffle with three pearls and a diamond. Signed, under the shoulder, 'R' and mounted on glass painted mauve, in deep gilt frame. Measures $3\frac{1}{2} \times 1\frac{3}{4}$.

Rather harder in color than most of Rauschner's portraits.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

Colored wax, faces left; brown hair and burnsides, brown eyes and rosy cheeks; a long and somewhat heavy face. The nose is slightly injured; black coat, white waistcoat, collar and stock mounted on brown.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

Colored wax, faces left; brown hair and burnsides; very high stock and black coat, with a high collar behind; a convex face, with a rather heavy nose.

Mrs. Edgar Munson, Muncy, Pennsylvania.

UNKNOWN WOMAN

Colored wax, faces right; probably the wife of the man above; curly hair dressed high; large earring, rather long nose, and

decided chin; expression sweet; flowered dress, with a ribbon in folds around the low-cut neck, which has a choker necklace; short puffed sleeves; arms folded, with a large ring on the forefinger of the right hand.

Mrs. Edgar Munson, Muncy, Pennsylvania.

UNKNOWN WOMAN, HOLDING AN INFANT

A very rare double wax portrait. Colored wax, lady faces right, infant's head rests on lady's breast and faces left. Lady has brown hair with ringlets, and a rather florid complexion, tortoise-shell comb, pearl earring, white gown with low neck and short puffed sleeves, bordered with lace. Infant has white embroidered and lace-edged cap, blue eye, white dress with red dots. Wax measures 4 x 2.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

JULIUS ROCHON

GEORGE WASHINGTON, 1732-1799

Cream colored wax, faces left; a composite portrait, modelled after the best portraits by Houdon, David, Stuart, Rembrandt Peale, Trumbull, and other contemporary artists. Measures 4 x 2 $\frac{3}{4}$.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

GEORGE ROUSSE

GENERAL GEORGE WASHINGTON, 1732-1799

White wax, faces left; clear-cut features; hair brought loosely back into a queue; military coat with epaulets, and lace ruffled shirt; nose sharp. The face is of a younger man than the Wright wax, and shows distinctly that he had not lost his teeth. The characteristic roll of fat under the ear is visible. Dated 1778. In a maple frame. There are many copies of this wax and they are all forgeries by a very clever man. There is no such man as George Rousse.

1928, Fred J. Peters. Antiques. New York.
The Quarterly Bulletin of the New York
Historical Society, April, 1925.

WILLIAM SMITH

JOHN PAUL JONES, 1747-1792

Front face, flat looking and smiling stupidly. Made about the time of his death. Reproduced in 'John Paul Jones,' by M. McDermot Crawford, p. 284.

M. McDermot Crawford.

GIUSEPPE VALAPERTA

ALBERT GALLATIN, 1761-1849

Red wax, faces left; long hair and whiskers; high collar and stock; long pointed nose, and slightly fat cheek.

The New York Historical Society.

ANDREW JACKSON, 1767-1845

Red wax, faces right; clear-cut profile, with a very high turned-up collar to his coat. The hair is brushed forward.

The New York Historical Society.

THOMAS JEFFERSON, 1743-1821

Red wax, faces right; high rolled coat collar, and stock; a short straight nose, jutting jaw, and heavy brow over the eyes.

The New York Historical Society.

JAMES MUNROE, 1758-1831

Red wax, faces right; large ear, retreating forehead, broken at the neck.

The New York Historical Society.

There were originally eight of these red waxes. Five of them, the four above and one of James Madison, in need of repair came from the Gallatin family. The other three have disappeared.

RACHEL WELLS

REV. GEORGE WHITEFIELD, 1714-1770

A full-length portrait in the round. Deposited about 1770 in Bethesda College, Georgia.

Destroyed by fire.

JOSEPH WRIGHT

GEORGE WASHINGTON, 1732-1799

White wax, faces right; hair drawn back, and tied with a bow behind; laurel wreath; 5 x 6 inches. The face is flatter than the ordinary portraits and the false teeth are not in evidence. Signed 'J. Wright, fecit.' Made in 1784. A copy of this profile life-size, reversed, in plaster of Paris, hung in Washington's library at Mount Vernon, and now belongs to General Custis Lee. Washington further showed his esteem for Wright by appointing him first engraver and die-sinker in the mint. He held this position at the time of his death. Reproduced in Mr. Hart's 'Life Portraits of George Washington,' *McLure's Magazine*, February, 1897, p. 295.

Benjamin R. Smith, Esq., Philadelphia.

Reversed copy.

Mrs. William H. Whitridge, Baltimore, Maryland.

PATIENCE WRIGHT

WILLIAM AUGUSTUS ATLEE, OF PHILADELPHIA, 1735-1793

Full bust to right; 1½ inches high; curled hair; reproduced in Barber's History of the Atlee Family, 1884, at which time it was owned by Dr. John Light Atlee, of Lancaster, Pa. Associate Justice of the Supreme Court of Pennsylvania from 1777 to 1791. As Judge Atlee married a New Jersey woman at Elizabethtown in 1763, his profile doubtless is the work of Patience Wright.

Walter Atlee, Esq., Washington, D.C.

BENJAMIN FRANKLIN, 1706-1790

Black wax, faces left; long hair. Reproduced by Wedgwood.

Charles S. Bradford, Esq., Philadelphia.
Mr. Richard T. Halsey.

CHARLES JAMES FOX

White wax, faces left; hair rolled over the ears and queue pock-marked; mounted on glass painted black, with gold letters



LEONARD KIP, OF KIP'S BAY
By Rauschner

'C. J. Fox'; in oval, green plaster frame. Measures $2\frac{7}{8} \times 2$. Belonged to Robert Browning.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

GOVERNOR THOMAS HUTCHINSON, OF BOSTON, 1711-1780

White wax, faces right; curly wig and queue; coat with buttons, waistcoat with buttons; stock and ruffled shirt. The face of an elderly man, with a slightly hooked nose, crows-feet, double-chin, and very pleasant expression.

Mrs. Edgar Munson, Muncy, Pennsylvania.

GEORGE, PRINCE OF WALES

Yellow wax, faces left; wig and queue; double chin; ruffled shirt and stock. Rather coarsely modelled, with the pitted hair, quite characteristic. Unsigned.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

GEORGE WASHINGTON, 1732-1799

White wax, faces right; hair in a queue, with a roll over the ear; uniform coat with buttons and epaulets; high stock and ruffled shirt; roll of fat under the ear.

The late Dr. Richard H. Harte, Philadelphia.

Washington Perine, Baltimore, Maryland.

Mrs. J. West Roosevelt, New York.

REV. GEORGE WHITEFIELD, 1714-1770

A wax portrait. (Lee's Dict. Nat. Biog., lxi. p. 92.) Mr. Albert Matthews brought this portrait to my attention. This perhaps should be attributed to Rachel Wells.

UNKNOWN ARTISTS

BISHOP JOHN CARROLL, 1735-1815

Three by five inches. Brownish in tone, faces left; dressed in robes, with insignia of office around his neck. He was the first Roman Catholic Bishop of Maryland, and was made Archbishop in 1815.

Maryland Historical Society.

**CAPTAIN CHARLES EDWARD COFFIN, OF NANTUCKET,
1814-1883**

Wax profile made in Bordeaux, France, 1850-1855.

Mrs. John Morrisey, Jr., Baltimore, Maryland.

PROFESSOR FAIRISH

Yellow wax, faces right; man with a strong face.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

MRS. FAIRISH

Yellow wax, faces left; hair flowing over her shoulders.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

MRS. JOHN GILPIN, FROM CARLISLE, SCOTLAND

Yellow wax, faces right. She wears a close hood almost like a pumpkin bonnet with a ruffle around the face, and a kerchief around her neck. A very old woman; she has a large nose; has lost her teeth. Mrs. John Gilpin was a Scot from Carlisle, and was the wife of John Gilpin, who took the famous ride. His life was published with Cowper's poem in Dublin in 1789.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

WILLIAM GILPIN

Yellow wax, faces right; coat and ruffled shirt; hair looks almost bobbed. Grandson of Mrs. John Gilpin.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

MRS. WILLIAM GILPIN

Yellow wax, faces right. A pretty woman with lovely hair, and a kerchief.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

FIVE CHILDREN OF MR. AND MRS. WILLIAM GILPIN

There were two little girls and three boys, some of them extremely well modelled.

Miss Sophia Godfrey, Annapolis Royal, Nova Scotia.

JOHN PAUL JONES, 1747-1792

Faces left, in uniform with badges, and ruffled shirt. Hair in a turned-up pigtail, and curled over the ears. Beautifully

modelled. 'Munera sunt lauri' over his head. Round black frame. This was sent by John Paul Jones to Mrs. Belches in 1786.

Edinburgh Antiquarian Society.

ABRAHAM LINCOLN, 1809-1865

Colored wax, faces left; brown hair and beard; brown eye, white collar and shirt; black coat and tie. High relief. Mounted on velvet, in deep, bird's-eye maple frame.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

MRS. MARGARET (CALDWELL) MCHENRY, 1761-1833

Colored wax, faces left; white cap, tied around the head and under the chin; white kerchief; black silk dress; seated in a red armchair; eyes and hair dark; complexion florid; 4½ inches high.

Mrs. R. Brent Keyser, Baltimore, Maryland.

MARY (LEE) MORRIS, WIFE OF WILLIAM MORRIS

Colored wax, faces left; neck cracked.

Mrs. Douglas H. Thomas, New York.

REV. GEORGE ORCUTT, OF BOSTON, 1811-1887

Pinkish yellow wax, faces left; curly hair brushed straight back; beautiful profile; coat with double lapel; fold of cloth over the chest; high stock.

Miss Isabella Orcutt, Waltham, Massachusetts.

OLIVER HAZARD PERRY, 1785-1819

Colored wax, faces left; uniform with fringed epaulets. High white stock. Very bald, with only a fringe of hair behind. Florid complexion. In an oval frame.

Mrs. J. S. Blair, Tuxedo Park, New York.

CAPTAIN SAMUEL SWETT, OF NEWBURYPORT, married 1799

Portrait made in Antwerp.

Colored wax; smooth face; with short side whiskers, and dark hair; black coat, white waistcoat, high white stock. On a warm grey background.

Mrs. Robert L. Harris, Portsmouth, New Hampshire.

MRS. MARTHA (THOMPSON) TAYLOR, VIRGINIA, 1679–1762

Faces left; hair showing slightly under a ruffled mob cap with an embroidered band; double ruffle around the neck, open apparently in a V shape. Features are clear cut. Slightly aquiline nose, well moulded chin; small, rather precise mouth; eyes large and well opened, narrow arching eyebrows. Half the ear shows.

Owner unknown. Reproduced in the Robertson-Taylor Genealogy, p. 231.

BENJAMIN WEST, 1738–1820

White wax, faces left. Mounted on glass painted dark blue, in ebony frame. Measures $1\frac{1}{8} \times \frac{3}{4}$.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

GENERAL JAMES WOLFE, 1727–1759

Colored wax, faces right; brown hair in queue; hazel eye; very red cheeks, white stock and ruffle; blue coat with black dots and gilt buttons. Mounted on black board, in round wood frame. Signed under shoulder 'Wolfe Quebec.' Measures $2\frac{7}{8} \times 2$.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN

Colored wax. Officer. Profile, with a tie wig, lace steenkirk and scarlet coat. Eighteenth century.

Mrs. Garrett Ryckman Pier, New York. Sold in 1909.

UNKNOWN MAN, NEW YORK

Colored wax, faces right; brown hair in queue; lace collar and ruffle; brown waistcoat, blue coat with gilt dots in groups of three and gilt buttons; lower part ends with black scarf. Mounted on black painted board, in round carved wood frame gilded.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN OFFICER, PENNSYLVANIA

Colored wax, faces left; black hair, burnsides, and mustache; high red and gold collar; white shoulder strap; dark blue coat

with gilt buttons, gilt medal; lower part ends in green cloak. Mounted in a toothed circle on brown waxed board, in gilded wood frame.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN

Pink wax, faces left.

Maryland Historical Society.

UNKNOWN WOMAN

Colored wax. She wears a red bodice, blue mantle, and a necklace of seed pearls.

Mrs. Garrett Ryckman Pier, New York. Sold in 1909.

UNKNOWN WOMAN, EARLY EIGHTEENTH CENTURY

Colored wax, faces right; sitting in a chair; stomacher, sleeves with many ruffles, collar and jewels; ruff of dark color; hair crimped; long nose; determined mouth; earrings; hands crossed.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

UNKNOWN MAN, PENNSYLVANIA

Colored wax, faces left; grey complexion, black hair, burn-sides, and moustache. High red collar with gilt, white twisted epaulets; gilt buttons and a decoration on a black coat. A green cloak also.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts,

UNKNOWN MAN

Colored wax, faces right; brown hair with rolls over the ear and a queue tied with black ribbon; a green coat, reddish brown waistcoat, and a jabot of real lace, dipped in wax; a clean-shaven face, with pointed nose and slightly rosy cheeks. Much like the portraits of the van de Huysen family by Miller.

Rev. Glenn Tilley Morse, West Newbury, Massachusetts.

There are two modern wax modellers, Ethel Frances Mundy and Ruth Burke. Their work is most interesting, but must be left to the antiquarian of the future

to list and describe. A complete list of Miss Mundy's work is deposited at the Boston Athenæum.

There are three large collections of waxes in this country, those of Mrs. Edgar Munson, of Muncy, Pennsylvania, the Reverend Glenn Tilley Morse, of West Newbury, Massachusetts, and Mr. Levy, of New York. Mrs. Blair, of Tuxedo Park, New York, also collects. The proportion of American waxes in these collections is very small.

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